

ASSOCIATION FOR CHINESE MUSIC RESEARCH

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December 21, 1987.

The third semi-annual meeting of ACMR was held on Thursday, November 5, 1987 from 7:30 to 11 pm at the East Conference Room of Rackham Building on the campus of the University of Michigan in Ann Arbor. About thirty-five people attended. First session, from 7:30 to 8:30 pm, consisted of short presentations of research interests or works-in-progress by four ACMR members (see **Summary of Brief Reports**). Session 2, from 8:30 to 9:30 pm, was devoted to a business meeting, which began with brief self-introductions by those present at the meeting (see **Scholarly Interests of ACMR Members**), and a discussion of immediate concerns of the organization (see **Summary of Business Meeting**). After a short break, session 3, from 10 to 11 pm, was devoted to the issue of translation. The session was moderated by Fred Lieberman; the principal speaker was Rulan Chao Pian, who focused on terminologies related to Chinese opera. About twenty ACMR members gathered again on Saturday November 7 for a sumptuous Chinese dinner and coffee and dessert afterwards.

This Newsletter also includes the following sections: a survey of **Graduate Students with Primary Interest in China** enrolled in North American universities, a preliminary list of names, instruments, and area of residence of accomplished instrumentalists who have recently moved to North America from China (see **Chinese Musicians in North America**), **Field Reports** by several ACMR members who recently returned from China, **Miscellaneous News**, and announcements concerning the **San Francisco Meeting** next March.

Summary of Business Meeting

The following is a brief summary of the business meeting at the third semi-annual meeting of ACMR at Ann Arbor on November 5, 1987.

Bell Yung passed out a business report including income, expenses, and a list of those who had sent in dues for membership.

The 4th semi-annual meeting of ACMR to be held in conjunction with the AAS/Chinoperl meeting March 25-27, 1988 in San Francisco was discussed. Concern was expressed about avoiding conflicts with AAS and Chinoperl. Perris suggested that most AAS participants have little interest in ACMR, so there will be no danger of conflicting with them. Kagan suggested Sunday as a good time for the ACMR meeting.

The content of future ACMR Newsletters was discussed. It was agreed that summaries of the brief reports presented during the meeting will be included. Lieberman suggested that we include the introductions of ourselves which we had just made to each other. Yung suggested compiling a list of graduate students throughout the country who are primarily concerned with Chinese music and their institutional affiliations and interests. Ciarlillo asked why this should be limited to graduate students, and suggested that the list should include faculty and non-academics.

Han observed that the current ACMR membership dues was among the cheapest of academic societies. Lieberman suggested that the Newsletter include names of contacts who were helpful in our research in China. Yeh suggested that we include Chinese characters for important terms and, especially, for the names of individuals mentioned in the Newsletter. Mok suggested that we begin to think of how we can use the Newsletter as a channel for communication with research institutions in China. Yung felt that ACMR as an organization is still at a fledgeling stage; official contacts with Chinese institutions perhaps should wait.

Pian mentioned that Chinoperl already has some contacts in China which might be useful to ACMR members.

Yung proposed book reviews or article reviews of recent publications from China in the Newsletter. Han suggested that it should include a list of recent conferences in China; and Yeh asked that future conferences in China should be announced with enough advance notice to allow people to make travel plans and apply for funds. Lieberman observed that, in the end, the content of the Newsletter will be shaped by what members send in to the editor. Perris suggested that whatever we include, we try to make entries concise and formatted in a consistent manner.

Yung announced that he would be on sabbatical in the following term, and asked the membership to select a new editor to take over the duties of the Newsletter after the next issue, and to be responsible for the organization of the next meeting. After some discussion as to whether we needed separate Newsletter editors, program chairperson, and local arrangement chairperson, Lieberman was nominated to be the next editor and to take care of the program for the forthcoming meeting. The nomination received unanimous support from the membership, and he graciously accepted the responsibility. Sampson volunteered to handle the local arrangements in San Francisco.

(Reported by J. Lawrence Witzleben)

Summary of Brief Reports

The first session of the meeting in Ann Arbor was devoted to four short presentations of research projects and progress reports. The following are summaries of three of the reports which were submitted to the editor.

1. Kenneth DeWoskin (University of Michigan): "Current Projects on Chinese Music"

Four projects are currently in progress, the first three of which involve collaboration with institutions or individuals in the People's Republic of China..

- a. Cooperation with the Research Institute of Music in Beijing to make high quality slides on musical objects and materials available outside China for research and teaching. The Institute is currently producing a set of such materials, but their quality is mixed and the explanatory materials are poor.
- b. Coauthoring with Wu Zhao of the Institute a book-length study of Chinese music through the Han. This is part of the series under the general editorship of Werner Bachmann, Musikgeschichte in Bildern.
- c. Jointly planning a workshop conference in Wuhan with the Hubei Provincial Museum to study the fifth century B.C. musical instruments recovered from the tomb of the Marquis Yi of Zeng in Sui county.
- d. Compiling a research guide Sources for the Study of Early Chinese Music and Music Culture, including an introductory essay on problems of evidence and methodology and a bibliography of textual sources.

2. Frederick C. K. Lau (University of Illinois Urbana-Champaign): "Field Research in China on Dizi Music"

My field work in the People's Republic of China, carried out during the 1986-87 academic year, focused on the dizi and its repertory in modern musical culture. The research was partly funded by a CSCPRC graduate student grant and partly by a University of Illinois dissertation grant. My affiliated institution in the PRC was the Shanghai Conservatory of Music.

Data was collected mainly through lessons, interviews, concerts, old 78rpm recordings, and printed material. The projected dissertation examines present-day solo concert *dizi* practice

and repertory in the PRC. It will also include the interpretation of musical behavior and the reactions of professional *dizi* players in a society basically dominated by a political ideology.

3. James Standifer (University of Michigan): "Music, Dance, and Culture of the Yao Minority of China"

The report is based upon research undertaken in the PRC (Yao villages) during the Spring/Summer of 1983-87. It consists of color slides recording Standifer's sojourn among the Yao minority who reside in Liannan, Ruyuan counties of Guangdong, and Longsheng county of Guangxi where Standifer has lived over the past several years. The primary objective of his field trip was to learn as much about the folksongs, dances, and culture of the Yao and the overall environment out of which these folk arts emerged and developed. The education of the youngsters of Yao villages uses folksongs as an important vehicle for learning -- the Yao themselves use this art to pass on their history from generation to generation. The songs not only teach about the various traditions and history of the culture (e.g., root/history songs, dialogue songs, biography songs), they also serve as important means for the young to meet and become acquainted with the opposite sex -- their future mates (e.g., meeting friends songs, departing of friends songs, and love songs of various kinds). Since the Yao have just recently developed a written language (now adopted by the Yao and taught in their elementary schools, but only known today by a very small fraction of the Yao), these songs have important implications for continuation and preservation of the Yao culture and its various traditions. Most of the Yao dances -- and there are many -- are utilitarian, making them highly functional, much in the manner (and importance) of folk songs.

4. The fourth report was by Tung Shen (University of Maryland Baltimore County) on "The Pyu Music in the Tang Dynasty."

Scholarly Interests of ACMR Members

Part of the Ann Arbor meeting was devoted to self-introductions by those present at the meeting. The following is a summary.

Tim Brace, graduate student at the University of Texas/ music and modernism in PRC.

Chia-chun Chu, graduate student at Kent State University/ Suzhou narrative songs, *guqin*.

Majorie Ann Ciarlillo, faculty at the Cleveland Institute of Music/ Chinese piano music, *guqin*.

Kenneth DeWoskin, faculty at the University of Michigan/ music in early China, tunings, *xun*, the practice of burying instruments.

Kurt Dowders, graduate student at the University of Maryland Baltimore County/ medieval European music.

Daniel Ferguson, graduate student at the University of Washington/ Cantonese opera

Rafaella Gallio, graduate student from Italy/ Tang Dynasty music.

Nancy Guy, graduate student at the University of Hawaii/ Peking opera in Taiwan.

Kuo-huang Han, faculty at Northern Illinois University/ iconography, gamelan, music in southwestern China

Kyle Heide, graduate student at the University of Indiana/ *nanguan*

Alan Kagan, faculty at the University of Minnesota/ puppet theater, *erhu*, *guqin*.

Frederick Lau, graduate student at the University of Illinois/ *dizi*.

Guangming Li, graduate student at UCLA/ Javanese music.

Fred Lieberman, faculty at the University of California at Santa Cruz/ *guqin*

Terry Liu, graduate student at Kent State University/ *erhu*, *yangbanxi*

William Malm, faculty at the University of Michigan/ Japanese music.

Ernest McClain, retired faculty from Brooklyn College/ acoustics

Puyang Mi, graduate student at the University of Maryland Baltimore County/ *hua-er*.

Terry Miller, faculty at Kent State University/ Thailand and Laos.
 Robert Mok, retired from U.N./ translation.
 Arnold Perris, faculty at University of Missouri/ changes in music through government control.
 Rulan Chao Pian, faculty at Harvard University/ Peking opera, narrative songs, *hua-er*.
 Valerie Sampson, graduate student at UCLA/ composition, recent changes, *sheng*.
 Tung Shen, graduate student at the University of Maryland Baltimore County/ *nanguan*, Tang Dynasty music.
 James Standifer, faculty at the University of Michigan/ music education
 Hsiuhui Tsai, graduate student at the University of Michigan/ performance, bronze drum.
 Sue Tuohy, graduate student at the University of Indiana/*hua-er*.
 Larry Witzleben, post-doctoral research fellow at the University of Michigan/ traditional instrumental ensembles, music in fiction.
 Cho-chuen Wong, graduate student at the University of Texas/ amateur music clubs in Hong Kong.
 Nora Yeh, faculty at the University of California at Santa Barbara/ Taiwan *nanguan* and Fujian *nanyin*.
 Bell Yung, faculty at the University of Pittsburgh/ Cantonese opera, *guqin*, Cantonese narrative songs.
 Jinmin Zhou, graduate student at University of Maryland at Baltimore County/ composition.

Others present at the meeting include James Crump, Augusta MacClain, Marilyn Butler Qian, Barbara Smith, and Diane Woolheater

Graduate Students with Primary Interest in China

Based upon responses to letters sent by the editor to twenty music departments in North America that have faculty members interested in Chinese music and/or graduate students in Chinese music, a list of about thirty graduate students whose primary interests are in Chinese music is compiled. Some attended the ACMR meeting; their names are included in the section **Scholarly Interests of ACMR Members** in this Newsletter. The following are the rest.

Francesca Ferguson, the University of Washington/ Tianjin narrative songs.
 Ralph Forsland, University of Hawaii/ Peking Opera.
 Hai-ping Hu, UCLA/ Chinese influence on Western music.
 Mei-ling Li, the University of Maryland Baltimore County/ *kunqu*.
 Ping-hui Li, the University of Pittsburgh/ *suona* music in ritualistic settings and in *beiguan* opera.
 Kathy Lowry, Harvard University (East Asian Languages and Civilizations)/ Lanzhou *hua-er*.
 Audrey Mazur, Brown University/ musical change in Taiwan.
 Dallas McCurley, University of Hawaii (Drama and Theater)/ *Kunqu*.
 Susan Pertel, University of Hawaii (Drama and Theater)/ Sichuan Opera.
 Lothar Von Falkenhausen, Harvard University (Anthropology)/ bronze bells.
 Ying-fen Wang, the University of Pittsburgh/ *nanguan*.
 Hong-Ying Xu, University of Texas/ Ethnomusicology in China.
 Siu-wah Yu, Harvard University/ *erhu*, music of the Turkic peoples in Xinjiang.
 The following completed their degrees during the last few months:
 Theodore Kwok, MA, University of Hawaii/ Zheng
 Joseph Lam, PhD, Harvard University/ Ming dynasty sacrificial ceremonies
 J. Lawrence Witzleben, PhD, University of Pittsburgh/ Jiangnan Sizhu

Chinese Musicians in North America

Many of us are aware of the number of prominent Chinese musicians (of traditional instruments) who have recently come to North America to study or live. Most are from the Mainland, a small number from Taiwan and Hong Kong. Almost all are professionally trained in conservatories; some have already established themselves as the leading exponent of his or her instrument in China before coming here. This fact is of interest because it gives us unprecedented opportunities to hear live performances of Chinese music in America which are of a very high standard, but it is also an indication that an important phase in the recent history of Chinese music is occurring all around us. Since our membership is widely dispersed geographically, this newsletter may be an ideal venue for documenting this phenomenon. The following list of artists, including their last-known whereabouts, is compiled at an impromptu discussion, and is certainly not complete. It nevertheless reflects to some extent the instruments that are being heard in North America, and the geographical distribution of the artists.

Chen Jiantai, guzheng, Washington D.C.
 Chu Chia-chun, several instruments, Kent OH
 He Shufeng, pipa, Houston
 Li Guangming, erhu, Los Angeles
 Li Qi, erhu, Middletown, CT
 Qiu Lirong, pipa, Vancouver
 Tang Liangxing, pipa, NYC
 Wang Changyuan, guzheng, NYC
 Wu Wenguang, guqin, Middletown, CT
 Xu Zhengying, pipa, Albany, NY
 Yao An, guzheng, NYC
 Yu Siu-wah, erhu, Boston
 Yuan Li, yangqin, Providence, RI
 Zhang Wenlong, erhu, Seattle
 Zhang Yan, guzheng, San Francisco
 Zheng Deyuan, guzheng, Baltimore

Field Reports

Each year some ACMR members visit China, for various reasons: short trips to discuss specific projects, lecture tours, and extended field research. The editor requested a number of them to share some of their experiences, focusing on either challenges they personally faced in field work or noteworthy personal observations of the Chinese musical and contextual scenes. Four who recently returned filed the following reports.

1. Daniel L. Ferguson (University of Washington) reports from Guangzhou

During our second year in China (Aug 86-July 87), my family and I resided in the southern city of Guangzhou, where I conducted research for my doctoral dissertation on emic concepts of change and crisis, and related processes of change, in Cantonese opera. I was accepted as a visiting researcher by the Guangdong Cantonese Opera School 廣東粵劇學校, a key secondary arts training school (重點中等藝術專業學校) located at #701 Dong Feng E. Road in the northeast quadrant of Guangzhou, adjacent to the Guangdong Cantonese Opera Institute 廣東粵劇院.

The opera community was, by and large, quite receptive, although my methodology, my stated aims, and the field of ethnomusicology itself were viewed generally with respectful bewilderment. I was assigned two private instructors with whom I met on an average of three times a week for three hours per session. Their instruction comprehended all the basic information about Cantonese opera, including history and development; script writing;

directing, scenery, props, and make-up; present-day social organization; detailed musical analysis; etc.

I also engaged in the more traditional ethnomusicological activities of materials gathering. I was given essentially unlimited access to all important organizations and activities for the purpose of observation, documentation, taping, and photographing, and as a result I returned with many hundreds of hours of audio and video taped interviews, lessons, classes, lectures, and operas; over 300 printed volumes and articles; nearly 500 photographs; and substantial field notes. I was also fortunate to be able to make numerous field trips, generally accompanying and documenting troupes on performance tours to Hong Kong, Macao, and distant parts of the Guangdong countryside.

By far the most productive aspects of my fieldwork, however, was a program of extensive and intensive interviewing that I conducted among the members of the Cantonese opera community, including government personnel responsible for arts administration, troupe leaders, school administrators, cadres in the television and radio organizations, groups of scholars in various research offices, and numerous performers of all ages and backgrounds.

Emerging from these interviews, and from general observation and documentation, are a number of concepts shared popularly throughout Guangzhou that exhibit a certain degree of consensus of thought on the present and future state of Cantonese opera. Among the dominant concepts are the following:

1. A state of crisis exists. The position of Cantonese opera as the preeminent form of entertainment for the Guangzhou community is being challenged from many directions.
2. This, consequently, demands some type of "reform" movement. All levels of the community are in the throes of groping for the appropriate course. Implicit in their comments are: a) a need for consciously influencing the direction of development in order to enhance the ability of this opera form to compete with the newer (and predominantly "Western") forms of entertainment presenting the challenge; and b) the need for a single, unified, and perhaps centrally-dictated policy on the direction of reform.
3. The impact of "the West" on processes of change in Cantonese opera is significant and calls for an analysis informed by emic concepts of "Westernization" and "modernization," which will in turn lead to refinement of the definitions of these two terms.
4. Fundamental changes in the social organization of Cantonese opera are seen as resulting from the transmutation of financial support systems, the horizontal expansion of income-generation networks, the introduction of commercial sponsorship, the encouragement of competition, and the trend in government bureaus toward less direct involvement in most aspects of opera life, etc.
5. Finally, current thinking among arts educators is reshaping the processes of training and transmission of Cantonese opera through the vocational school system and will also have dramatic effect on the direction of reform efforts.

I feel that by understanding the concepts regarding change and the resulting processes of change in Cantonese opera at one point in time (1986-87), the concepts and processes of change throughout the entire 20th century might be better understood, and this may in turn aid in the understanding of other aspects of social change in 20th century China.

2. Francesca Ferguson (University of Washington) reports from Tianjin

My husband, Daniel, and I spent the 1985-86 academic year in Tianjin, where I studied language-music relationships in some of the Quyi forms prevalent there, and the 1986-87 year in Guangzhou, where Daniel focused on issues of musical and social change in Cantonese opera. Because of my greater familiarity with the research situation in Tianjin, I would like to

highlight some of the issues pertinent to the establishing of professional contacts there, clearly the more conservative of the two cities.

One of the initially most frustrating aspects of conducting fieldwork in China is gaining access to research materials. An outsider is often viewed with varying degrees of suspicion and consequently denied access to people, texts, and recordings because of an unwillingness to part with knowledge and information as a key source of leverage and power in the *guanxi* system. On the other hand, he is also often seen himself as a source of favors that many local people hope to win in exchange for materials that may or may not be useful. Through my experiences I discovered the following factors to be important in making research-related contacts and ultimately in gaining materials as well: find a helpful and influential adviser; hope for good publicity in the media; carefully select and nurture professional relationships; and exhibit unflinching loyalty to friends and contacts.

I was fortunate to have an adviser who was willing to assist me in any way he could. At first it was necessary to drop his name everywhere I went, but, in time, people became accustomed to seeing me at concerts and meetings. In addition, the appearance of two short articles about my research in the *Tianjin Daily* became a significant factor in "legitimizing" my work in the eyes of the community. Aside from the positive aspects of the publicity, however, I was also visited by a flood of people who saw me as a possible English teacher (the foreigner's scourge), or as a vehicle for helping them to go abroad. As a result, I had to restrict my contacts because the social obligations incurred by such relationships were undermining my research by exhausting my emotional reserves. For that reason, a researcher should make clear as tactfully as possible when he does not want to enter into a relationship, and carefully choose professional and personal contacts.

The other side of this issue, of course, is the need to establish contacts by choice, which can happen in any number of ways depending upon the disposition, age, and status of the researcher and the persons in question. At one point when I felt I was not getting sufficient insight into the genres I was studying, my adviser suggested that I become the formal disciple of two prominent female performers as way of gaining entrance into the City Troupe and of acquiring the understanding I needed. After the ceremony took place, my teachers informed me that now, as their disciple, they would not deny me any information, and friends told me that the ceremony was seen as a gesture of respect for the teachers and their art forms, as well as a sign of goodwill to the community at large. Although I would not necessarily recommend this procedure to every researcher since it might not always be beneficial and it also entails lifelong responsibilities and commitments, I feel that it was the most significant decision I made while in Tianjin.

Finally, the issue of loyalty to research contacts emerged as something worthy of careful consideration. On a short trip back to Tianjin after we had been in Guangzhou for several months, I eagerly accepted an invitation to speak at the newly established Academy for Northern Chinese Narrative Arts (Zhongguo Beifang Quyi Xuexiao) in early summer of 1987. Excited by the offer, I returned to Guangzhou and began to prepare a draft of my speech. Several weeks later, however, I discovered that one of my teachers had had a major falling-out with the head of the Academy. After some deliberation, even though I realized that I would be cutting off an important link with the only institution of its kind in North China, I knew that I should turn down the invitation since showing allegiance to my teacher was clearly a more important consideration. Even the people at the Academy would have seen my presence there under such circumstances as a breach of loyalty to my teacher.

A realization of these issues came only after making a number of mistakes and inadvertently offending some people. I hope that future researchers will not only be able to benefit from my experiences, but also contribute more substantially to these ideas as well as to such problematic issues as appropriate gift-giving, remuneration for informants, and ethics and fieldwork.

3. Nora Yeh (University of California Santa Barbara) reports from Beijing, Xiamen, Quanzhou, Guangzhou, Hong Kong

With a UCSB Academic Senate Research Grant and a UCSB Faculty Career Development Award, I visited Beijing, Xiamen, Quanzhou, Guangzhou and Hong Kong between June 26 and July 24, 1987, with stops in each city ranging from two to nine days. The purpose of the trip is to update several research projects, particularly inquiry into recent developments in the *nanyin* music tradition.

Along with exchanging materials and information with researchers, masters, instructors, dramatists, musicians, music educators, librarians, and archivists on Chinese music topics and research, the other important mission was to establish and renew contacts with our ethnomusicological counterparts, and to find out their current projects and needs. In addition, much effort went into searching for materials for inclusion in the "Current Discography" of *Ethnomusicology* and for the Repertoire International de Litterature Musicale. Lastly, the administrators at various institutions are informed about the MA/PhD program for Ethnomusicology at UC Santa Barbara and are interested in maintaining contact. Chinese musicologists urgently need to communicate and exchange with "outsiders" on all aspects and levels of ethnomusicological study. Technical assistance and equipment as well as methodology could be part of this exchange and should be considered top priority. Minimal efforts have been put into the preservation of the archival materials, not because of the lack of manpower or administrative support but because items such as duplicating machines and tapes of high quality are not easily accessible.

Chinese society is very people-oriented. Good rapport with everyone, whether he or she is an official delegate or casual acquaintance, can make vital differences in our field work. The Chinese have organized themselves so well that familiarity with the appropriate channels and proper conduct may result in more than half of the success in a project. Overall, the experience has been very rewarding at both professional and personal levels.

4. Frederick Lau (University of Illinois) reports from Shanghai and Beijing

In the course of a field trip to PRC (1986-87) I had the opportunity of attending two music conferences which were rather unusual in that they involved foreign as well as local scholars. Both events, while attracting much attention within PRC, have received little notice abroad. This report is intended to give a brief account of the conferences and the papers which were delivered.

The first annual meeting of the Dongfang Yinyue Xuehui [Society for the Studies of Oriental Musics], sponsored by the Shanghai branch of the Chinese Musicians' Association, was held in May 1987 at the Shanghai Conservatory of Music. Participants were drawn from various regions of China, as well as from Japan, Hong Kong, and elsewhere.

The twenty-seven papers delivered during the three day meeting covered a diverse range of topics. These reflected the society's goals of promoting research on traditional Chinese and other oriental musics as well as the emphasis on intercultural musical studies between oriental nations. Topics included studies of temperament, formal structure, folk songs, religious music, and problems of transcribing ancient notations. In a paper on temperament, Chen Yingshi argued the necessity and advantage of using an equidistant twenty-four step scale over the widely accepted the Western twelve-tone equal-tempered scale. Pursuing a similar path, Ying Youqin drew from the studies of acoustics to substantiate his speculation on the existence of various tuning systems in the Far East.

Three papers were concerned with interpretations of rhythmic and pitch notations from a number of Tang dynasty manuscripts. Ye Dong presented a comparative and structural analysis of three *daqu*. Xia Ye dealt with the interpretation of rhythm in twelve song texts, and Wang Xiaodun discussed three pitch notations cited in the Dunhuang manuscripts.

In the area of folk song studies, much attention was given to the use of particular singing styles. Huang Yunzhun argued that the microtonal variation of the notes *fa* and *si* in northern Han folk songs exists as a result of the influences by local dialects and customs rather than for strictly musical reasons. Hunag Bai discussed the functions of two types of singing technique commonly used in folk songs and Liu Guojie examined the uses of the *banqiang* system in vocal music.

Commensurate with the society's aim of broadening musical interests outside China, five papers on other oriental musical cultures were included. Chen Luxi and Lu Songling (both from the Music Research Institute in Beijing) read papers on ancient Indian music and Arabic music in North Africa respectively. Luo Chuankai described the development of modern music institutions in China and Japan during the mid-nineteenth century. The two remaining papers were presented by Japanese scholars: Shigeo Kishibe traced the historical development and achievements of the Japanese Musicological Society, and Hide Tatsushi reported on the situation of *qin* playing in Japan during the Edo period.

A joint paper by Yang Shaogong and He Hong set itself apart from the others because of its approach and subject matter. They described musical instruments of the national minorities in Guangxi province grouped according to the Sachs-Hornbostel system. They discussed the relationship between the different uses of the instruments in ritual, festival, and vocal contexts. Because of the detailed analysis and the issues raised, this paper, in my opinion, represents an admirable endeavor by Chinese music scholars to present a comprehensive taxonomy of instruments in relation to their uses in society.

The second and much larger conference, the Symposium on Traditional Music in Asia and the Pacific as a Source of Inspiration for Contemporary Musical Development in Asia, was held at the Beijing Kunlun Hotel in June 1987. It was funded by UNESCO and co-sponsored by the Chinese Ministry of Culture, and the Chinese Musicians' Association.

As its title suggests, the main task of the symposium was to consider the issues and problems of incorporating traditional musical materials in the composition of contemporary music. Representatives came from some fourteen countries: Japan, Thailand, Nepal, Burma, the Philippines, India, Pakistan, Bangladesh, Australia, New Zealand, Turkey, Hong Kong, France, and the PRC. During the five-day conference, thirty-five papers and three concerts were given. Eighteen of these papers were selected on a competitive basis by the Ministry of Culture to represent the Chinese delegation.

Huang Xiangpeng of China and Tran Van Khe of France delivered papers which were especially commissioned by UNESCO for the opening ceremony. In his paper, "On the preservation and development of traditional Chinese music," Huang observed that music of any period is a continuation of previous times. He postulated that the changes in traditional Chinese music instruction and transmission result from social changes which have influenced the music itself. The current problems facing traditional Chinese music lie, he said, in the conflict between traditional and modern music as well as between oriental and western musical thinking. He suggested that the government's efforts to preserve various genres of traditional music is one possible solution to such problems. He concluded that the main task for scholars and musicians is to pursue development while at the same time consciously preserving musical traditions in their original forms.

Tran's paper drew broadly from Asian musical culture as a whole while discussing some unique features in terms of instruments, musical language, and performance practice before considering how they have been adopted by Asian and Western composers.

The eighteen Chinese papers which followed (all read in Mandarin) could be divided into four groups according to subject matter: 1) compositional techniques of instrumental music; 2) historical aspects of Chinese music; 3) folk song research; 4) miscellaneous papers. Since the main theme of the symposium was the utilization of traditional music as a source of inspiration

for modern compositions, the issue of preserving and developing a musical tradition was not addressed.

Nine papers were devoted to a discussion of compositional techniques in traditional pieces. Examples were drawn mainly from instrumental ensemble music, such as the *Sunan* wind and percussion music and *shifan luogu*. Most of the speakers put forward arguments rationalizations in why these principles of compositional techniques should be applied to new compositions.

Many scholars were fascinated by the implied number sequences which were claimed to be the primary organizing principle of composition on both the structural and the rhythmic level. Tong Zhongliang applied a mathematical formula for determining the golden mean to the analysis of several traditional pieces to demonstrate their "sophistication." Even though his formula produced numbers which matched the sequence, the validity of such an approach remains open to debate in terms of the cultural context of the musics in question. Other papers dealing with similar issues were read by Lin Chingchih, Yuan Jingfang, Sun Yi, and Zhu Shirui. It was striking that all the authors of this group of papers examined the same repertory to show how contemporary compositions are influenced by the underlying numerical sequences as a salient feature of traditional compositional techniques. Perhaps a more convincing case could have been made with a greater variety of musical examples.

Among the papers on Chinese music history, Ye Dong presented a detailed analysis and performing edition of four Tang dynasty *daqu*. A paper entitled "Religion and Music" by Tian Qing discussed the status of religious music in post-Mao China. Feng Guangyu briefly discussed the state of editing and publication of collections of five genres of Chinese traditional music.

Despite the voluminous publications and emphasis on folk song studies by Chinese scholars, there were only two papers read on this subject during the symposium. Miao Jing examined folk songs along the Yellow River Valley and distinguished differences between the plain and plateau styles in terms of their musical features. The other paper by Wu Guodong concentrated on folk songs of various national minorities, showing that the practice polyphonic singing has long existed in China and can be found among these groups.

Significant among the last group of papers was a report on the past and present situation of a traditional peasant orchestra in Northern China. The paper provided a general description and history of the *yinyuehui* (music club) found in a remote northern village. The concept underlying the formation of such a club, recent organizational developments, and the value and function of the music performed were also included. This paper provided important data on the processes of transmission of traditional regional music in rural China.

By and large, the two conferences reflected the general trends in Chinese music research during the 1980s in the PRC. The papers illustrated some of the problems faced by Chinese musicians and their subsequent solutions viewed against the background of a changing musical tradition. Particularly noticeable was an attitude which sought to juxtapose some developments in Chinese music alongside those of the West to assert the "sophistication" of the former. In response to the increasing amount of Western ethnomusicological publications available in the PRC, a gradual shift in emphasis and perspective is apparent among some papers although most scholars are still cautious of such influences.

Spring 1988 Meeting in San Francisco and Call for Papers

The fourth semi-annual meeting of ACMR will be held in San Francisco in conjunction with the annual meetings of the Association for Asian Studies and the Permanent Conference on Chinese Oral and Performing Literature (Chinoperl), from March 24 to 27, 1988. The tentative date for the ACMR meeting will be on Sunday the 27th. Inquiries should be sent to Professor Fred Lieberman, 535 Debbie Ct., Boulder Creek, CA 95006.

Miscellaneous Announcements

1. The Xian Conservatory of Music, commissioned by the Chinese Musicians' Association, will hold the Fifth Chinese Traditional Music Annual Conference in Xian, China, from July 15 to 22, 1988. The theme will be "Classification of Chinese Traditional Music and its Methodology of Research." Approximately 120 specialists from all over the country are expected to attend. The activities scheduled will include papers, discussion and many performances including ancient music of Changan (Changan Guyue), Nanyin of Fujian (Fujian Nanyin), regional theater music of shanxi (Shanxi diqu xiqu). This conference is open to international visitors. Conference fee is US\$280 (for materials, admission to concerts, tours, and local transportation). The cost for accommodations including meals range from US\$60 to US\$200 per day. Enquiries should be addressed to Jiang Yonghe, Local Arrangements Committee, The Fifth Annual Conference, Xian Conservatory of Music, Xian, Shanxi, PRC. (Nora Yeh)

2. The first volume of a new serial publication, *Xiqu Luncong* [Collected Papers on Opera], chief ed. Ye Kaiyuan, published by Gansu Renmin Chubanshe in September 1987, is now available internationally. The second volume is expected to be available by the end of 1987. The volume contains sixteen major articles with 240,000 *zi*. Enquiries may be sent to Gansu Renmin Chubanshe in Lanzhou. (Bell Yung)

Correction

The list of attendants of the third ACMR meeting held in Boston in April 1987 as reported in the last newsletter should include Isabelle Duchesne.

As of 21 December 1987, the following have sent in membership dues for 1987:

Isabel Capwell, Der-hang Chin, Marjorie Ann Ciarlillo, Kenneth Dewoskin, Isabelle Duchesne, Mercedes Dujunco, Lothar von Falkenhausen, Kuo-huang Han, Kyle Heide, Haiping Hu, Fritz Kuttner, Byongwon Lee, Ping-hui Li, Xiwei Li, Kathy Lowry, Tsun-yuen Lui, Audrey Mazur, Ernest McClain, Robert Mok, John Myers, Arnold Perris, Rulan Chao Pian, Barbara Smith, James Standifer, Poon-yee Tsao, Cho-chuen Wong, Nora Yeh, Siu-wah Yu, Bell Yung, Jinmin Zhou, Elizabeth Zuehlke.

This Newsletter is being sent to the above and to about fifty others on the general mailing list.

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